

METAL HAMMER

METAL HAMMER



"LET'S CAUSE
SOME CHAOS"

MARILYN MANSON

ONE BATSH*T AFTERNOON
WITH THE GOD OF F*CK

NEVER

Future

ISSUE 302



30

BIGGER THAN SAY 10

We head to Berlin for a chat with the God Of Fuck. Instead of tea and biscuits, he offered us a gun and white powder. Classic Manson.



42

TRIVIUM

They're back! Now with added screaming! Matt tells us how he rediscovered his voice for eighth album *The Sin And The Sentence*.



48

IRON MAIDEN

Why did Bruce become a pilot? How did he chip his teeth? And who threw a trifle at him? We quiz the frontman on his new autobiography.



66

ELECTRIC WIZARD

New home. New sound. New attitude. Britain's doom legends are setting the rule book on fire and bringing back sex, drugs and rock'n'roll.



AN AFTERNOON WITH MARILYN MANSON

What would you say? What would you do? Most importantly, what would *he* do? We got the chance to find out all that and so, so much more. For this month's cover feature, we were granted a special audience with The Double M to talk *Heaven Upside Down*, the loss of his father, the past, the future and, um Rihanna. Needless to say, it was one of the most unique experiences we've ever had – but then that's what this magazine is all about.

As well as our eventful time with the God Of Fuck, this month we also catch up with Slipknot visionary Clown, get bloodied with Trivium, celebrate the long-overdue return of Marmozets, find out how Perturbator has turned the extreme metal scene into one big rave, get an exclusive look inside Bruce Dickinson's most excellent new book and celebrate the rise of a ton of kickass young bands you need to know about.

From Cursed Earth to Igorrr to Yards and more, you won't find more fresh blood about anywhere else this month. It's what we do.



KEEP IT HEAVY

Met

EDITOR

14



IN YOUR ISSUE

10 SLIPKNOT

Clown takes us inside the maggot-infested movie *Day Of The Gusano* – and the 'Knot's new music.

12 ASKING ALEXANDRIA

Is Danny behaving himself? Are Asking a family again? And can they return to their former glory? We crash their recording sessions to find out.

14 SLAYER

GOD HATES US ALL! But how did Slayer write *Disciple*? Kerry King reveals his divine inspiration.

16 MASTODON

We go clowning around with Brann. He's every nightmare you've ever had.

56 GRAVE PLEASURES

The Finnish post-punk crew take us inside their latest nuclear love-in. Duck and cover, people.

60 CURSED EARTH

Cutting their teeth at DIY shows, this Perth quintet are as confrontational as they come. Meet your new favourite hardcore band.

62 IGORRR

Musical mastermind Gautier Serre ushers us into his weird world of Balkan beats, ancient harpsichords and, er, musical chickens.

72 MARMOZETS

Where have Yorkshire's finest been for the last couple of years? Vocalist Becca Macintyre fills us in.

74 POSITIVE METAL ATTITUDE

We investigate how the metal community can take action on mental health.

78 PERTURBATOR

Corpsepaint, blood and glow sticks: how the synthwave project captured the imaginations of metallers.

82 BAD BREEDING

Meet the Brits who are fighting back against government corruption and classism in the most punk way possible.

84 ALBUMS

Trivium, Converge, Slipknot, The Black Dahlia Murder, Cannibal Corpse, Electric Wizard, Mastodon, Enslaved and more come before the *Hammer* judges.

94 COOL SHIT

Hammer's Halloween gift special, featuring a Baphomet chopping board, witch's survival guide, coffin drinks cooler and a host of other spooky treats.

102 LIVES

Satyricon play a special, elevated showcase in their Oslo hometown, plus *Life Of Agony*, *Shining* (Nor) and *While She Sleeps* in a church.

SUBSCRIBE AND SAVE
HEAD TO PAGE 30 FOR MORE DETAILS
DIGITAL AND PRINT OFFERS AVAILABLE. SAVE 40% ON THE COVER PRICE!



THE LOW END OF HIGH

In the midst of what should have been a triumphant next chapter, Marilyn Manson was left reeling by the death of his father. *Hammer* sits down with the God Of Fuck to talk life, loss and what it means when Heaven turns upside down...

WORDS: MERLIN ALDERSLADE • PICTURES: PEROU



“HOW AM I? HOW
AM I?! FUCK OFF”

MANSON IS RARELY IN THE MOOD FOR PLEASANTRIES



Marilyn Manson: baring his teeth... and his soul

“SO WHAT HAPPENS IF I PULL THE TRIGGER?”

Absinthe everywhere. White powder down our chins. A naked... something in the bed behind us. And Marilyn Manson, gurning like a maniac, his arm wrapped around our neck and his finger wrapped around the trigger of a pistol, currently pressed directly into Hammer's temple. The pistol's fake, of course. At least, we think it's fake. Did we ask if it was fake? Oh, tits, *please let it be fake...*

Safe to say things have got a little out of hand pretty quickly, but then what else could you expect when you're given the opportunity to spend a full hour in the company of one of rock's few remaining, true enigmas? In a world of oh-look-here's-Nergal-petting-a-llama-on-Instagram, access-all-areas rock stars, Marilyn Manson remains a riddle: a supervillain (or antihero?) come to life; a towering personality that transcends the man named Brian Warner who created it; a throwback to an era where metal was still terrorising the mainstream and you didn't have to know what sized pumpkin spiced

imposing, barrel-chested, white face, dark eyeshadow, staring a hole through us with a mischievous smirk that makes you feel like you're the butt of a joke of which you haven't heard the punchline. Dressed in a red and black pinstripe suit and cupping a very large tumbler of absinthe, Manson looks like the consummate host of a party plucked from Roald Dahl's nightmares as he casually slumps on the sofa beside us.

“I’VE MADE SOMETHING OPEN, NOT SOMETHING NIHILISTIC OR HATEFUL”

MANSON BARED HIS SOUL ON *HEAVEN UPSIDE DOWN*

latte Rob Zombie plumped for this fucking morning.

So, as Hammer sits down on a huge leather couch in a dark and cold (but pretty damn lush) top-floor suite in Berlin's Soho House complex, awaiting the man himself, there are just a few questions whizzing around our heads. Which Marilyn Manson are we going to get today? Is *Heaven Upside Down* another breakdown album? Are we imagining that naked shape spread over the bed in our peripheral vision? And is that inhumane pile of white powder on the giant coffee table beside us for show, or is shit about to hit the fan?

“That's not cocaine, I swear.”

A rasping voice from the gloom in front of us makes us jump out of our skin, and suddenly, there he is:

“We've met before, right?” he gracefully offers. Actually, no, we haven't. “Oh, sorry, right,” he shoots back, laying a friendly hand on our shoulder. “You didn't realise, I was just hiding outside your house that time.”

And we're off. Even with Manson in a playful mood, it's hard to know where to start. This is a man who has not only said and done it all, but in recent times has had enough ups and downs to give an eagle vertigo. In the last 10 years alone, he's experienced career-threatening levels of critical annihilation (see his shambolic string of gigs from 2007-2012), >



+

ODDSCENES

A HISTORY OF STRANGE ENCOUNTERS WITH THE DOUBLE M

SEPTEMBER 1997

Bigger Than Satan. Unsafe. When we met Manson in a New York hotel following the release of *Antichrist Superstar*, we found him revelling in the larger-than-life life he had created for himself. "I'm a highly evolved state of what I used to be," he told us. Christian America was panicked.

FEBRUARY 1998

In the year he released *Mechanical Animals*, Manson was excited about bringing showmanship back to music. "Grunge killed stardom, all the musicians wanted to be ordinary people, just like their fans," he said. "We are the complete opposite; we want to bring the glamour and personality back."

MAY 2003

Pressured by his record company to deliver a success, he reinvented himself with the help of KMFDM's Tim Skold, making the Weimar-influenced, dancefloor-filling *The Golden Age Of Grotesque*. "[The album] ends up saying, 'I'm not ashamed that you're entertained, but this is not just a show, it's my life.'"

JUNE 2012

In 2012, ahead of the release of the very decent *Born Villain*, we sat in a freezing-cold, pitch-black room with a Manson determined to get his career – and his life – back on track. "I was a dog shitting on the floor" he hissed through the darkness. "Now I have fangs again."



Marilyn Manson has always been a fan of ripping up the rule book



Hollywood love-ins (bringing BFF Johnny Depp onstage at a gig in Hollywood in 2014 being a prime talking point), triumphant comebacks (2015's excellent *The Pale Emperor*) and, on a more personal note, the loss of both his parents (most recently his father, who died earlier this year). Perhaps, then, we should begin with the basics: just how the fuck are you these days?

"I'm... good," he considers in that bullet-gargling baritone, before adding, "I don't like it when people ask me, 'How are you feeling?', because it sounds condescending. Somehow, I've avoided the whole 'being my age' thing. Through immortality, vampirism, whatever it is. So for me, the whole, 'Hey, how are you feeling?' thing..." he pauses, before flippantly waving away an imagined audience. "How are you feeling? Go fuck yourself."

But people are concerned about Marilyn Manson in 2017. We don't just want gossip and controversy, we actually care about your wellbeing...

"I NEVER GOT TO PLAY THIS RECORD FOR MY DAD"

LOSING HIS FATHER HAS BEEN TOUGH TO DEAL WITH

"Look," he sighs. "I've been to rehab, I've done this, I've done that, but I'm a professional. I've learned how to be a professional drug user and a professional musician. I wanna be the best at whatever I do.

I had a couple of years where I said, 'I'm not the best at what I'm doing', and

outlaw attitude. It was a fascinating left-turn that seemed to come up trumps. Which leads to the next question: why did he sack it all off for the throwback-heavy, punked-up rawness of *Heaven Upside Down*?

"Maybe I'm just trying to cause chaos," he answers with a shrug and a smile. "But this is the story we wanted to make. It's close, it's personal, I feel good about it, I liked doing it, and it's got layers to it. This record, to me, is more important than when I did

Antichrist Superstar. I know this record is definitely... me. It's not like any other record."

Explaining that they recorded it with him sitting

the last record – *The Pale Emperor* – was getting back to being the best, for me."

If it sounds like Manson isn't quite answering our questions properly, it's because he isn't. Getting straight responses out of a mind like his is like catching frogs in a washing machine. While he's perfectly lucid (if a little slurry at times – that tumbler emptying throughout the hour we spend together and his posture getting just a little more slumped), he doesn't so much dodge questions as manipulate them to suit his own whim. He'll send the conversation down a rabbit hole of his own making before throwing you off-guard with a witty observation, or switching the tone on you so fast you're not sure whether he's going to hug you or hit you.

Even despite that, he makes one very valid point here: *The Pale Emperor* wasn't just getting back to his best, it was universally accepted as Manson's strongest album in a decade. Teaming up with Hollywood blockbuster composer Tyler Bates – now officially a full-time bandmember and someone the frontman is evidently fond of – Manson ripped up his own blueprint, dialled back the intensity and produced a work steeped in bluesy sleaze and

Manson may not have been born with enough middle fingers, but these two are sufficing right now

MARILYN MANSON



MICK HUTSON

on the sofa with a mic, while Tyler strummed guitar – “there was no vocal booth” – he evidently feels a deeply personal attachment to *Heaven Upside Down*. And so he should: it’s a very personal record. While his proclamation that it’s “not like any other” is a little off – there are callbacks to classic Manson all over the joint, far more than on *The Pale Emperor* – the gritty, punky vibe that permeates just about every crevice of the album feels urgent and raw.

Lyrical, too, it feels like the God Of Fuck is baring his soul in a way not seen since *Eat Me, Drink Me* – ‘I’m unstable, I’m not a show horse’ he croons desperately on *Tattooed In Reverse*, before screaming, ‘You only want me when I’m upside down / I’m just being

me’ on *Blood Honey*. Hell, even the album cover, depicting a stark, simple black and white portrait of Manson, screams ‘candid’.

“There is nothing ‘shocking’ anymore, but you know what is shocking?” he responds when we point all this out. “To do something poignant. To do something that says something *without saying it*. I’m not trying to make something that’s nihilistic or angry or hateful. I’m trying to make something that’s an open book. With all the shit that’s going on in the world, this



MICK HUTSON

The God Of Fuck back in 1996, striking fear into Joe Public

record is not gonna change that, but it’s important, because people need something to grab onto when everything else is dogshit – oh, don’t mind her.”

Clearly, Manson has clocked our expression at a muffled, feminine groan

coming from the bed behind us. We’re just not going to ask. You’ve mentioned previously that the tracks *Heaven Upside*

Down and *Saturnalia* – both recorded as late additions – have defined this album. Why is that?

“The night that the song *Saturnalia* was written, it was the beginning of Saturn passing before the moon,” he replies. “I didn’t know my dad was as sick as he was, so I ended up going to Ohio, and he ended up dying the morning that Saturn finished passing over the moon. So it seemed very fated that that song really defined the record. And in no way is this a record about sadness or loss – it’s about whatever the listener wants it to be. I just thought it was very supernatural and strange that it all happened in that sequence.”

If Manson has been vague and playful in his answers so far, bringing his father up seems to suddenly shift things into a sharp focus.



An Evening With Marilyn Manson And Tyler Bates at LA's Grammy Museum on October 15, 2015



When Hugh Warner passed away in July, Manson posted a moving tribute to his father, noting: “He will always be the best dad in the world. Somehow and somewhere, I know he is with my mom now. I will keep my promise and never let you down.”

“We’ve always been close, and after my mother died, we became closer,” he notes today. “But I didn’t know the extent of how ill he was, because he kept it from me, so it was a little hard to deal with. But I was there with him at the end.”

There’s a brief pause, before Manson looks up, that air of mischief suddenly plastered back over his face.

“But he died with his hand on his dick.” Wait, what?

“I couldn’t be in the room, because it was too difficult. But my aunt was there, and she [said] that when he died, he had his hand on his dick. Straight pimp. That’s my dad, and that’s what my dad would have wanted.”

Even in such emotionally raw territory, Manson’s ability to suddenly turn the mood on its head is little short of extraordinary. Over the next half hour of much breezier chatter, we discover that he hasn’t had a proper holiday in decades (“I don’t know how





to take a vacation"); he thinks Rihanna is the most dangerous musician in the world today ("she gave me her phone number once"); he's a big fan of the TV show *The Young Pope* starring Jude Law; and if we were coming over for dinner, he'd cook us a steak, "Hannibal style". Any time the conversation floats back around the subject of his father, however – often by his own direction – he goes a little quieter. When we ask what his dad would have made of a record like *Heaven Upside Down*, there's a pause. And a sigh.

"He would have wanted this record to be triumphant for me. And I never got to play it for him. He got to hear, like, four tracks of it. But I think that, instead of being negative or sad about it, I need to channel it into being something stronger. For this record, I had to be a man. I had to say [to myself], 'Listen, this is how it has to be, because otherwise I'm not gonna fucking survive.'"

He pauses again, and if we weren't so fazed by this latest ➤

Dressed to distress



Sorry, Manson, Hammer doesn't do centrefolds...



BFFs Johnny Depp and Marilyn Manson onstage at Amoeba Music, Hollywood on January 12, 2016

GETTY

unexpected turn of tone, we could have sworn we just saw the God Of Fuck wipe a tear from his face.

"And maybe that came from loss. It *could* be from loss, if I had to analyse myself... because you had to fucking make me do it. I could kick ya!" At this point, he punches *Hammer* on the arm and aims a kick in our direction. But it's by no means threatening; it reads like a playful deflection from something that Manson seemingly hasn't had much time to properly digest.

"This is the first interview I've done [talking about this]," he confirms. "So I haven't

me when people used to call me Brian as a way to pretend they knew me. Most people close to me didn't call me that, and all the people that called me that are now all dead..." another pause, as the realisation of what he's just said hits him.

"...that's kinda fucked up."

And it's here that a tour manager suddenly walks in, tells us that our time is up and offers to take a photo of us together.

"A photo?" grins Manson, snapping right back into character. "Well, we have to make it *really* fucked up". And then, he slams his glass down, pulls a gun from his pocket, grabs a fistful of white powder and shoves both right in *Hammer*'s face.

"So what happens if I pull the trigger?"

Thankfully, the gun was indeed fake, and, if our lack of brain-imploding buzz and suspiciously sugary-tasting fingers are anything to go by, so were the drugs. All part of the show that never ends:

"ALL THE PEOPLE WHO CALLED ME BRIAN ARE NOW DEAD"

AFTER THE LOSS OF HIS FATHER, MANSON HAS NO MORE TIES TO HIS CHILDHOOD

really thought about it in my head. But you know what I'm saying."

Has losing your father changed your perspective on loss? On death? On life, even?

"On time," he replies slowly. "Time is short. You can't fucking waste time fighting and arguing."

It's hard to envision Manson as a man with many regrets. Hell, he's so permanently in character that it must be hard for him to identify with that young, gawky kid called Brian in any meaningful way.

"I identify with him every day," he argues. "Brian is just a word."

And yet you must surely be running out of people in your life who still know you by it? Isn't that dangerous?

"It doesn't bother me what people call me now," he insists. "It only annoyed

designed to keep you guessing until the end as the Great Curator continues to play the lead role in his own, fucked-up fantasy biopic.

"Oh, actually," he adds by way of afterthought as *Hammer* is ushered out of the room. "It wakes me up."

What wakes you up?

"Well, if I'm asleep, and someone says, 'Manson, wake up!' I don't wake up. But if they say, 'Brian!', it wakes me up... I have no idea why."

For all the confusion, trickery and left turns that an hour with the man will give you, it's more than a little satisfying to find that Marilyn Manson is still very much a mystery to himself, too. ✌

HEAVEN UPSIDE DOWN IS OUT NOW VIA CAROLINE INTERNATIONAL. MARILYN MANSON HITS THE UK IN DECEMBER. SEE P.107 FOR DATES

IRRESPONSIBLE MATE ANTHEM

We grilled Manson's writing partner in crime, Tyler Bates, about what it's *really* like to work with the God Of Fuck. Turns out it involves teenage diaries and knives to the throat...

WORDS: ELEANOR GOODMAN

Marilyn Manson and film/TV composer Tyler Bates met on the set of US sitcom *Californication*, before deciding to work together on 2015's *The Pale Emperor*. Tyler went on to tour in Manson's band, playing around 50 shows, and the two have conspired again for *Heaven Upside Down*. We caught up with him to ask what it's like collaborating with the Antichrist Superstar, how it compares to scoring Hollywood blockbusters like *Guardians Of The Galaxy*, and what goes on at their recording sessions behind closed doors...

WHAT WERE YOUR FIRST IMPRESSIONS OF EACH OTHER?

"We immediately hit it off, and had a ton of energy creatively. We always have a great time and are never short of ideas, but generally the process has become that he talks to me about his life and I score it like a movie. It's different to a typical rock'n'roll session, but we do raise a bit of hell!"

HOW IS IT LIKE SCORING A MOVIE?

"There's always drama in his life. My studio has a large sofa which he consumes the entirety of with his books of lyrics and his new gadgets. He hangs out there and tells me what's going on, and while he's talking about his trials and tribulations, music comes to my mind. I'll just start making a beat and playing, then at some point he'll get off the sofa, and sing at a microphone next to me. It's all done spontaneously like that."

WHAT KIND OF GADGETS?

"He does a lot of late-night Amazon shopping. He'll bring over the things you can plant in people's houses that emit horrible noises that they'll never be able to find. But he always comes with a bag full of huge leather-bound books – *Pilgrim's Progress* was, I'd say, something that may have inspired some of the philosophical aspects of this record – and spiral notebooks dating all the way back to his high school writings. Sometimes we'll read through them together, and something might begin a train of thought that he starts building: a lyrical idea."

HOW WAS HEAVEN UPSIDE DOWN DIFFERENT TO THE PALE EMPEROR?

"On *The Pale Emperor*, I wanted him to reveal part of himself that he hadn't revealed to his audience before, and to really show me who he was at that time. It was clear that everything on that record

was from his mindset at that point in his life, not something that was harkening back to earlier records, and he was very interested in exploring the blues. On this one, we wanted to make it more fun but more violent. To play like that is a lot of fun, and for him to sing like that with the type of choruses that are on the record, they're fun. Because there is a juxtaposition with the musical style that is imbued with his dark sense of humour, but also lyrically what he is talking about is extremely relevant to what's being reflected in pop culture and media right now."

WHAT'S YOUR FAVOURITE SONG ON HEAVEN UPSIDE DOWN?

"It's really difficult for me to say. *Tattooed In Reverse* is one of my very favourites for sure, and *Say 10*, and *WE KNOW WHERE YOU FUCKING LIVE*. Those songs, there's just something about them that are tone-setters. *WE KNOW WHERE YOU FUCKING LIVE* was the first song we wrote, and basically the discussion about that was 'we need to make a mission statement with what this record's about'. The last album was a different headspace – more of a cleansing of the palate for Manson. And this record was a return to chaos in some places."

“MANSON IS THE LAST ICON”

FORGET SUPERHEROES, THE DOUBLE M IS THE LAST STAR IN TOWN

HIS FATHER RECENTLY PASSED AWAY. DID YOU NOTICE A CHANGE IN MANSON AFTER THAT?

"It was different from his mother passing. We've been in the thick of working together during the loss of each of his parents. I think he was more disturbed by the passing of his mother, because she was sick for a while. But I think he was at peace with it, because he was there with his dad, and whatever needed to be said between the two of them was said. And on *The Pale Emperor* his father came out on tour with us for a month, so they had a chance to have some time together in recent years. So his dad was really excited for him, especially when he came over to my place and listened to *The Pale Emperor* for the first time – he was really proud of him."

WHAT WAS IT LIKE HAVING HIM ON TOUR?

"He came out for a month. Hugh was really funny, and always happy to be part of it. Manson is somebody who has an incredibly dynamic range of emotion, and it was cool to see them enjoying their time together."

WHAT'S IT LIKE TOURING WITH MANSON?

"Ha ha ha! Well let's see. Onstage, it's nearly a contact sport, so you always have to keep your peripheral vision intact. There's always stuff flying and breaking and whatnot. He likes to hold a knife up to my neck every now and then. It's not a real knife, but it could seriously cut me if he was a little aggro! We just laugh about it."

WERE YOU INTO METAL GROWING UP?

"Oh yeah. I don't consider Manson metal, and that's one of the most frustrating things for me to see. He has more of a goth/industrial/punk attitude, in my opinion. But yeah. I've seen Iron Maiden 12 times, and Judas Priest probably the same amount of times. I used to go to concerts all the time when I was a kid. I saw Manson, Jim Rose and Nine Inch Nails in '95 or something."

WHAT DO YOU REMEMBER FROM THAT SHOW?

"He had black leather boots on, a black g-string and a black dildo, and that was it. I didn't know what song they were playing – it might've been *Hate Anthem* or something. But they were running around making a ruckus. And I thought that that kind of chaos was really, really exciting, and I really felt that rock needed it. It seemed like such a lull immediately after Kurt Cobain died. One thing that really drives me to work with Manson is he's the last icon. And it takes

icons and rock'n'roll to engage people. It's just starting to become so samey and mediocre that I'm compelled to work with Manson, because I think he's one of the most uniquely talented and interesting personalities in rock music."

YOU'VE SCORED THE GUARDIANS OF THE GALAXY MOVIES. COULD MANSON POTENTIALLY GET INVOLVED WITH THE MUSIC FOR GUARDIANS 3?

"I just did the *Guardians...* attraction at California Adventures, and we also did a Halloween version of it that's going to be run at night. I wrote a song for the ride and sang it, and I said, 'You know, if you guys wanna bump me and have Manson sing it, I'm sure he'll do it.' He'd actually texted me while I was sitting on the ride with all these people and said, 'Can I come sing on your ride?' They ran it up the Disney flagpole but I think he's too dangerous a personality to associate with the Disney branding, which is a good thing!"

FOR MORE ON TYLER, SEE WWW.TYLERBATES.COM



GETTY

Tyler and Marilyn: the dream team